

TURNING ON  
THE SPOTLIGHTCharacter Acting Seen at Its Best  
On New York Stage.

BY CHARLES DARNTON

THERE is nothing in the sport of playacting that interests, fascinates or amuses us so much, perhaps, as the discovery of a good bit of so-called character acting by some one who hasn't been boomed to the skies. The stars, like the poor, are always with us, and sometimes they are very poor indeed. At any rate, we are prepared for anything they may do.

It is the obscure player of talent who can take us by surprise and bring us to the point of cracking our hands together till they smart with unaccustomed exercise. Especially is a first-night audience quick to hit upon a performer of uncommon gifts and clap the big-typed celebrity into a corner—and just for that, if the painful truth must be told, the really gifted one is "fired" just as soon as an understudy can be pushed into the part. More than a little talent is often a dangerous thing for a member of the "supporting cast."

The star may feel he is getting so much support that he won't be able to stand alone.

But petty weaknesses aside, character acting is being seen at its best on the New York stage. At least three striking examples are to be found with Charles Gilpin in "The Emperor Jones," Florence Short as Signora Vanzetti in "Romance," and Louise Closser Hale as the old mother in "Miss Lulu Bett."

It is not too much to say that the most remarkable performance of the year is given by Gilpin. To be sure, he is a negro playing a negro, and you may argue it's only natural he should know what he is doing. But the point is, he happens also to be a "natural" actor. He catches perfectly the rhythm that Eugene O'Neill, consciously or unconsciously, has written into the play. It is like a barbaric song, the accompaniment to which is the beating knell of the totem. All the characters have a similar significance; everything seems strings and important, but the play is carried on by a single character and this character is embodied so completely by Gilpin that all the rest is merely a background. Yet this is no one-sided business. Jones boasting in his gaudy uniform of "Emperor" is as convincing as Jones pursued through the forest by the natives he has swindled is as tragic as death. Gilpin realizes both sides of the character. In its earlier aspect he suggests the parade of an old-time "nigger minstrel company," resplendent, swaggering, and blowing his own horn to beat the band. Turning on the white-livered English trader he commands:

"Talk polite, white man! Talk polite, ye beah me! I'm boah hoah now, is ye forgettin'! And cunningly he goes on: 'Ye don't s'pose I was holdin' down dis Emperor job fer de glory of it, did ye?' De fuss and glory part of it, dat's only to turn de heads o' de low-down bush niggers dat's here. Deys want de big dress show fer de money. I gives it to 'em, an' gits de money. De long green, dat's me every time."

But there's another time when Jones has taken to his feet and talks to them on his last journey in this way:

"First, ye be holdin' up ye end, an' say I suturly hope ye ain't gittin' none. It's time ye git a rest."

In the words Gilpin is driven to monologues, but he carries it through with skill that commands interest and respect, in spite of loathing for a murderer and a cheat. After more monologues and ranting, the fugitive gets down to first principles with: "Oh, my po' feet! Dem shoes ain't no use no more 'ceptin' to hurt. I'm better off widout 'em. Ye was real, A-one real leather too. But look at ye now!"

Gilpin makes you feel the glory of a great actor and then the barefooted walk to the grave.

I'm sure Doris Keane won't mind being left out of this little story, for she is a character actress, if you like, of such charm and skill that she can well afford to take a day off in the newspapers.

But can you imagine a woman named Florence Short playing an Italian woman-in-waiting to the prima donna Cavallini, and turning upstaged to the firecrackers? I couldn't believe it until I turned to my program; in short—and without an intentional pun—made it a part of my business to learn something about an actress who could be so abruptly American in name and so thoroughly Italian in her acting. It seems Miss Short was lucky enough in her earlier days to have a stock company training. Then she went in that she could get a good look would have it, got into "Romance." For her there could be no more fitting bouquet than a bunch of spaghetti.

Have you ever sat in a chair that kept edging toward another chair? I suppose you have. Well, I'm edging up to old "Ma" Bett's, the best point that ever lived. If I kin judge by the behavior of Louise Closser Hale in "Miss Lulu Bett." Looking like sixty in her little old rocking chair, this actress could get up, shake the kinks out of her prompt book and dance all morning. I'm revealing this secret only because I heard a sympathetic old lady say: "She's a good as good as dead, but it's a shame to keep her up till this hour of the night." At the same time a lot of people rock themselves into oblivion. But no actor can afford to rest. Small as his part may be, he is on exhibition. He is part of the show, the much-to-day, as he might have been in Barnum's time. Happily, in the place has triumphed over Har-

Character Players Take Most of the Spotlight  
In Several of the Season's Big Successes"AUS DE EMPEROR  
IN HIS YEAH PALACE!"TWO IMPRESSIONS OF CHARLES GILPIN  
IN THE TITLE ROLE IN "EMPEROR JONES"CHARLES  
GORDON  
SAKTONLOUISE CLOSSER HALE  
AS  
"MISS LULU BETT"FLORENCE SHORT  
AND HAROLD GWYNNE  
IN  
"ROMANCE"

## IN THE REALM OF MUSIC

Italians Give  
Toscanini Baton  
On His Farewell

His Orchestra Gives Notable Performance on Final New York Appearance.

Arturo Toscanini and his Italian orchestra, who have been entertaining American audiences since the end of last December, made their final appearance in Carnegie Hall yesterday afternoon. In recognition of the famed maestro's visit representatives of the Italian Music League presented the conductor with an elaborate, shiny baton.

Mr. Toscanini accepted it, but made no audible speech. It looked heavy enough to beat time with. As for the rendering of the all-Italian programme, it probably could not have been any finer. Mr. Toscanini had his hand under marvellous control and he shaded, and colored, and diminished, and accelerated, and pianissimoed, and fortissimoed to the nth power. Two compositions, new here, were a suite from "La Pisanella," by Pizzetti, and a "Ballad of the Gnomes," by Respighi, composer of the "Fountains of Rome," with which local concert-goers have been made familiar this season.

Giulia Grilli, a mezzo-soprano, with the assistance of B. Gagliano and Albert Wolff, a conductor with the Metropolitan Opera forces, sang in Aeolian Hall. Besides laying claim to being a recitalist, the lady is a prominent attorney and is said to be the originator of the movement for women jurors. As a singer, she has the temperament while lacking some of the necessary equipment. She has knowledge of song interpretation, a big asset. Her best number was Mr. Wolff's own song, "Et s'il revenait un jour."

Anna Pavlova, nearing the end of her engagement at the Manhattan Opera House, there remaining until the two performances to-day, was seen last evening in her production of "Giselle," ably assisted by her clever associates.

At the Metropolitan Opera House, Gertrude Farrar returned after a week's absence due to a cold, to sing the title role in Massenet's "Manon," one of her most fascinating parts. Two other Americans, Charles Hackett and Thomas Chalmers, were members of her strong support, that day including Leon Rothler and Gagli, one of the real stars of the organization, danced charmingly.

At this afternoon's performance of "Giselle," in English, Gagli, Harold, American tenor, will replace Johannes Sembach as Lohengrin. Mr. Sembach being on the sick list.

**NEXT WEEK IN MUSIC WORLD:** The Metropolitan Opera Company is in the field next week with seven performances, the extra one being set for Good Friday afternoon when Wagner's festival drama "Parsifal," in English, will be sung. In the cast are Mmes. Easton and Gordon and Messrs. Sembach, Whitehill, Blum, Dider and Gualafson. Bodansky will conduct as usual. Other operas for the week are: "Madame Butterfly" Monday, with Mmes. Farrar and Fornia and Messrs. Hackett, de Luca and Ananias. "Rigoletto" Wednesday evening, with Mmes. Hackett, Chalmers and Rothler. "The Polish Jew" and "Il Segreto di Suzanna" Friday evening, the former sung by Mmes. de launio and Howard and Messrs. Chalmers, Carpolian and Martino. "Il Segreto di Suzanna" sung by Miss Bori and Messrs. Scotti and Palmieri. "Andrea Chénier" Saturday matinee, with Mmes. Musio, Perini and Howard, Messrs. Gagli, Danus and Dider. "Fasci," at popular prices Saturday evening, with Mmes. Sundelius, Ellis and Beral and Messrs. Harrold, Chalmers, Rothler and d'Angelo. "La Forza del Destino" will be sung

CHESS CHAMPIONS  
IN SECOND GAME

New York Experts Think Lasker Holds Stronger Position After 30 Moves.

Havana, March 12.—The second game in the chess match between Jose R. Capablanca and Dr. Emanuel Lasker for the championship of the world ended last night, like the first in a draw. To-night the third game will be started.

Thus far the two great masters, each actuated by a wholesome respect for the powers of the other, have played the most conservative sort of chess, avoiding intricate combinations, taking no chances, trying no "brilliant" traps have been set and side-stepped by each player.

In the second game, the score of which is given herewith, experts calculated that the fourteenth move, an exchange of three pawns and a knight, was a queen was possible, but it was not made. At the thirty-second move, Lasker offered a pawn as a bait, but Capablanca had taken it, which he did not, he would have lost the game in a few more moves.

It is believed by many of their experts watching the "rival" the two masters thus far have been playing and merely studying each other's methods. Following is the full score of the second game, which ended in a draw Thursday night after 30 moves.

**QUEEN'S GAMBIT DECLINED.**  
LASKER. CAPABLANCA.  
White. Black.

1. P-K4 P-K4  
2. Kt-K3 P-K3  
3. Kt-K3 P-K3  
4. P-Q4 P-Q4  
5. P-Q4 P-Q4  
6. P-Q4 P-Q4  
7. P-Q4 P-Q4  
8. P-Q4 P-Q4  
9. P-Q4 P-Q4  
10. P-Q4 P-Q4  
11. P-Q4 P-Q4  
12. P-Q4 P-Q4  
13. P-Q4 P-Q4  
14. P-Q4 P-Q4  
15. P-Q4 P-Q4  
16. P-Q4 P-Q4  
17. P-Q4 P-Q4  
18. P-Q4 P-Q4  
19. P-Q4 P-Q4  
20. P-Q4 P-Q4  
21. P-Q4 P-Q4  
22. P-Q4 P-Q4  
23. P-Q4 P-Q4  
24. P-Q4 P-Q4  
25. P-Q4 P-Q4  
26. P-Q4 P-Q4  
27. P-Q4 P-Q4  
28. P-Q4 P-Q4  
29. P-Q4 P-Q4  
30. P-Q4 P-Q4

FLOOD CONVICTED  
OF MANSLAUGHTER

Jury Recommends Mercy and Prosecutor Whitman "Rather Concurs."

Folk-courtesy Cornelius J. Flood was convicted last night in General Sessions of manslaughter in the second degree for the killing of young James Cushing on July 14, 1918. He will be sentenced by Judge Nott next Thursday. The extreme penalty is fifteen years' imprisonment and \$1,000 fine. The minimum is a fine of \$1.

The jury, which deliberated an hour and a half, recommended mercy for the defendant because of his inexperience. Special District Attorney Whitman said he "rather concurred" in the recommendation.

Robert A. O'Brien, indicted with Flood, will be brought to trial after Flood is sentenced.

FRASER TO ORGANIZE  
NATIONS' CREDITS

LONDON, March 12.—Sir D. Drummond Fraser, the Manchester banker and financier, has been appointed by the Economic and Finance Committee of the League of Nations as organizer of the scheme of international credits proposed by Dr. Ter-Moulen, the Dutch financial expert at the Brussels Financial Conference last October.

Sir Drummond's first task, it is stated, will be to visit impoverished countries for the purpose of making a report on the extent to which they wish to take advantage of the plan. Briefly, the plan is to finance essential imports into these countries by the issue of gold bonds secured by assigned assets in the importing country. He is President of the Manchester Bankers' Institute and has been a student of national finance.

New Offerings  
On the Screen

**REVOLVING**—Wallace Reid will be seen in "The Love Special," an adaptation of Frank H. Spearman's story "The Daughter of a Magnate." This hero is a railroad construction engineer who mistakes the President's daughter for a stenographer and wins her from one of the directors. There will also be a Chester comedy, a nature study and the Rivoli Pictorial. The music programme will include an "Easter Fantasy."

**RIALTO**—Roscoe Arbuckle will figure in "The Dollar a Year Man," written for him by Walter Woolf. He appears as a laundry owner whose table manners at a fashionable club shock a visiting Prince. He is therefore taken in hand by the club detective and made a special officer to prevent the kidnapping of the royal guest, Saint-Richard. "The Swan" in a pictorial setting, a Clyde Cook comedy, entitled "The Jockey," and the Hailto Magazine will complete the screen features. "Liza," "First Hungarian Rhapsody" will be played by the orchestra, and Edouardo Albano will sing "The Palms."

**CRITERION**—William Vaughn Moody's play "The Faith Healer" enters on its second week, and with it "The Lone Indian" and "Eve's Leaves." The concert numbers include Pierne's "Serenade" and "Indian Lament," played by Grace Fisher, violinist.

**CAPITOL**—"Without Limit," adapted from Calvin Johnston's story "Temple Dusk," will be the chief feature. Its central figure is a gambler. Other characters are a young man of weak moral calibre, the girl who he marries while on a drinking spree, and his father, a strong-willed and uncompromising minister. The cast is headed by Anna L. Nilsson. The orchestra will play the "Magic Fire Music" from Wagner's "Die Walkure," and there will be four ballet numbers.

**STRAND**—"Jim the Penman" will be presented, with Lionel Barrymore in the role of the forger of Sir Charles L. Young's famous play, "Doris Rankin" is also in the cast. Other film offerings will be Clyde Cook in "The Jockey," "Trapping the Bobcat" and the Strand Topical Review. There will be orchestral and vocal selections from "Carmen."

**SELWYN THEATRE**—William Fox's production of Mark Twain's "A Connecticut Yankee in King Arthur's Court" goes into its second week. This story, with its contrast of the medieval and the modern and the transporting of the young American back to the sixth century, where he starts the ancients with his tricks and inventions, has taken a hold on the public's fancy.

**LOEW'S NEW YORK THEATRE**—The attractions will include Thomas Meighan in "The Easy Road" to-morrow and Monday; Justine Johnston in "The Plaything of Broadway," Tuesday; "Out of the Chorus," with Alice Brady, Wednesday; "Guile of Women," with Will Rogers, Thursday; "When the Deal Turns," with Louise Lovely, and "Smiling at the Way," with David Butler, Friday; "The Idol of the North," with Dorothy Dalton, Saturday; and William S. Hart in "O'Malley of the Mounted," Sunday.

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"B. L. T." WRITER  
OF HUMOR, DEADBert Leston Taylor Was Author of  
"A Line o' Type or Two" in  
Chicago Paper.

CHICAGO, March 12.—Bert Leston Taylor, well known humorist and conductor of a column in the Chicago Tribune, "A Line o' Type or Two," died of pneumonia at his home here early to-day after an illness of two weeks.

"B. L. T.," by which initials, signed to his column, the writer was known, was born in Goshen, Mass., Nov. 11, 1866. He was educated at the College of the City of New York. In 1885 he married Miss Emma Bonner of Providence, R. I. In addition to conducting his column in the Chicago Tribune, he was the author of numerous books of verse and prose, among them, "The Well in the Wood," "The Christians," "A Line o' Verse or Two," "The Pipe-smoke Crag," "Morty Measures," "The Hilltop and the Book Booster." At one time he was a contributor to New York publications.

"B. L. T." kept up his column until last Thursday and in his final writings referred jokingly to his illness.

Man's Death Laid to Defective  
Subway Car Door.

The body of the man who fell last night from a subway car at Prospect Avenue, the Bronx, and died later in Lebonan Hospital was identified to-day as that of Nathan Singer, fifty-five, of No. 751 Hewitt Place, the Bronx. Louis Singer, a son, said several people told him they saw his father leaning against the subway door, which, they declared, opened suddenly.

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